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NOTES ON THE HIGH CROSSES OF MOONE, DRUMCLIFF, TERMONFECHIN, AND KILLAMERY.

BY THE LATE MISS MARGARET STOKES.

EDITED BY T. J. WESTROPP, M.A.

(PLATES XXVIII. TO LI.)

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XIII.

NOTES ON THE HIGH CROSSES OF MOONE, DRUMCLIFF, TERMONFECHIN, AND KILLAMERY.

By the late MISS MARGARET STOKES. Edited by T. J WESTROPP, M.A.

(PLATES XXVIII. to LI.)

[Read November 30, 1901.]

Introduction.

On the lamented death of Miss Margaret Stokes, the Royal Irish Academy had nearly completed its preparations for publishing a second fasciculus of her intended work on the High Crosses of Ireland, containing the four Crosses of Moone, Drumcliff, Termonfechin, and Killamery. A difficulty at once arose as to what steps were proper to be taken, it having been usual to withdraw any paper (even if in the press) at the time of the Author's death, unless it had received final correction. After long and careful consideration it was determined to publish this paper; having regard to its value, to the careful revision of the matter of the manuscript by Miss Stokes herself, and to the fact that she had expressed a wish with regard to its editor should she (as unfortunately eventuated) not have recovered to complete its publication.

It was determined to publish it in quarto, in the Transactions, in order to adopt a size and series more convenient and more widely distributed than the folio form in which the first part was published. In other respects the present section as to matter and illustration does not appreciably differ from the form in which Miss Stokes last saw it before her death, save by the extra illustrations from photographs by Mr. T. F. Geoghegan, of which intention of the Academy, however, she was fully aware.

Mr. Henry Stokes and Mr., Mrs., and Miss Griffith kindly helped the editor of this section by placing at his disposal, and thereby at that of the Royal Irish Academy, the mass of paintings, rubbings, notes, and

photographs of the High Crosses collected by their late relative. The unsparing labour of Rev. Maxwell H. Close, M.A., and Mr. R. A. Askins, in assisting in the revision of these pages, must also be acknowledged.

MOONE HIGH CROSS.

COUNTY KILDARE.

PLATES XXVIII. TO XXXI.

Moone is situated in the county of Kildare, barony of Kilkea and Moone, parish of Timolin, townland of Moone.

The Irish name for the site of this Church is Moen Choluim-chille; and in a glossary preserved in a manuscript in the library of Trinity College, Dublin, we find "*Moen*, id est a moenia murorum aedificia." Hence, the word seems to mean defensive walls or ramparts, and probably referred to the large rath still visible at Moone. The name therefore signifies the Rath of Colum-cille.

The foundation of this church is ascribed to St. Columba, who has been styled in Adamnan's life of the saint, "monasteriorum pater et fundator,"* and where it is said "three hundred [churches] he marked out without defect."* In a homily on the life of St. Columba, in the Book of Lismore, the Church is thus referred to:—"Thereafter Colomb went to Leinster and left many churches which he founded with them, including Druim-Monach and Moen and many others."†

It appears from the preceding paragraph in this homily, that it was in consequence of the prayers of a certain Brigit that Columba was inspired to found a church in this place. The story runs thus:—

"Brigit was once wending through the Curragh of Liffey. When the holy virgin saw before her the delightful plain covered with clover-blossom, she said in her mind, that if she had power over the plain she would offer it to the Lord of the Elements. This was made manifest to Columb-Cille while he was in his chapel at Swords, and he said with a loud voice, 'It is the same to her with the Lord, as if the land which she offered to him were her own of right.'"

* Reeves, Adamnan, p. 276. † Lives of the SS. from the Book of Lismore, p. 177.

It would appear from the account of his life in the Book of Lismore, that it was sometime after the Saint returned from Iona, and after the Synod of Drumkeatt that he founded this church of Moone. From the same authority we learn that he had already founded the church of Derry within the stronghold of Aed, the son of Ainmire, and visited Tours of St. Martin, whence he returned to Derry, bearing with him a copy of the Gospels that had lain on Martin's breast a hundred years in the ground, which he bequeathed to that city so greatly loved by him,

> "For its smoothness, for its purity,
> Because it is quite full of white angels
> From one end to the other."

He had also founded churches at Raphoe in Donegal, and gone a-preaching round to Teffia (West Meath), and founded Durrow in King's County, as also Kells, Kilskerry, Clonmore, Monasterboice, Lambay, and Swords, whence he seems to have passed through Kildare in obedience to the vision he had had in his cell at Swords.

In the Martyrology of Donegal, June 9, where the festival of the Saint is given, we find the foundation of this church is recorded thus—

June 9. F. Colum-Cille, son of Felim, Abbot of Black Monks at Doire Choluim-Chille and at I, in Albain. Crimhthann was his first name, and he was called Colum from his similarity to the bird which is called the dove, from his mildness and gentleness. The reason that he is named of the cill (or church) is, because he was fostered at Cill-mic-Nenain, in Cinel Conaill, in his own patrimonial land. On the seventh day of the month of December he was born at Gartan, in Cinel-Conaill aforesaid, A.D. 520. He spent two score and two years of his life in Erin disseminating religion, piety and good deeds, in preaching and teaching the word of God, healing every disease and every distemper (as is evident from the book which contains his life); founding many monasteries and churches throughout Erin, as at Doire, Rathboth, Senglenn, Torach, Cill-Mic-Nenain, Druim Tuama, Gartán, Tulach-Dubhghlaisi, Baile Meg-Robhartaigh, in Cinel Conaill; and at Druim-cliabh in Cairbre Droma-cliabh, and Scrin in Connaught; Scrin

in Meath, Cenannas, Dermagh, Surd, Maein, and many other churches throughout Erin.

This place occurs twice in the Annals of the Four Masters.

A.D. 1014, Colum Ua Flannagain, Abbot of Maein-Choluim-Chille, died.

A.D. 1040, Maein-Choluim-Chille, Disert-Diarmada, Moghna-Moshenoc, and Cluain-mor-Maedhog, were plundered by Diarmaid, son of Mael-na-mbo, lord of Ui-Ceinnsealaigh ; and he carried many prisoners from the oratories.

The existing remains of this monastery are a ruined church and square tower, said to have been built by the Fitz Geralds, a holy well dedicated to St. Columba, where his memory is still celebrated on his festival day, the 9th of June, three fragments of a holed-stone High Cross, and the monument which is the subject of our plate.

The High Cross of Moone stands to the south of the old church ; it once stood a little more to the east, and closer to the church wall. Its material is granite, which must have been carried, artificially or naturally, some miles from the granite district on the east. It now stands 17 feet 6 inches high. The roofing stone, which would have added about 12 inches to its height, has disappeared. There is a groove or socket in the top of the monument, for the tenon by which it was fixed. The Cross measures 4 feet wide from arm to arm. The plinth is 3 feet 10 inches in height by 3 feet 5 inches wide at the base, and 2 feet 4 inches at the top. On the north side it is divided into two panels. There are in all fifty-one panels on the faces and sides of this Cross. There are fourteen panels on the east face, the subjects in which are as follows :—

East Face.

1. Daniel and seven Lions.
2. Sacrifice of Isaac.
3. Fall of man.
4. Four worms entwined.
5. Grotesque animal.
6, 7. Four serpents entwined.
8. Four dolphins entwined.
9, 10, 11, 12. Mouldings on circle.
13. Crucifixion.
14. Dolphin.

West Face.

1. Twelve Apostles.
2. Crucifixion.
3. Horse.
4. Hyena.
5. Stag.
6. Ox and Ass.
7. Quadruped.
8. Diamond filled in with pellets and Spirals.

9, 10, 11, 12. (Undescribed).

13, 14. Dolphins entwined.

15. B. V. Mary.
16. St. John.
17. Divergent Spiral.

North Side.

1. Loaves and Fishes.
2. Flight into Egypt.
3. Three Holy Children.
4. Winged Horse.
5. Bird.
6. Dolphin.
7. Winged Head.
8. Figure, hands crossed.
9. Winged Figure.
10. Cap lost.

South Side.

1. Serpents and Swine.
2. Human Forms, animal heads.
3. Three Persons of Trinity.
4. Quadruped (?) Behemoth.
5. Lion roaring.
6. Heart over Dolphin.
7. (?) Four winged Angel.
8. (?) Orante.
9. Figure.
10. Cap (lost).

In panel 3 on the east face, the Fall of Man is illustrated in the manner usually found on Irish Crosses. The stem of the tree of the knowledge of good and evil, up which the serpent is entwined, rising up in the centre of the composition, and breaking off at the top in two opposite directions, its fruit-laden branches bend downwards to the ground so as to form an arch which frames the figures of the man and woman beneath. This arrangement, were the figures less rude, would be felt to be graceful in design. Among the numerous foreign representations of this subject in early Christian art which we have met with, there is one which resembles

this Irish treatment of the subject. It occurs on a sarcophagus now preserved in the Museum at Arles,* being the last group but one on the lowest row, next to which comes the subject of Daniel and the lions.

The next subject on the Moone Cross, panel 2 on the east face, is the sacrifice of Isaac. The Irish treatment of this subject is unique; for whereas in foreign instances a third figure, presumably the angel, is always present, and Abraham holds Isaac by the head, here he is kneeling, and laying his head on the block, while Abraham is enthroned on a high-backed chair with a carven top, holding the sword aloft. The ram is seen in the back-ground. One of the earliest representations of this subject that exists is found on the walls of the cemetery of Priscilla,† Rome. There is a remarkable instance also on a sarcophagus illustrated by Le Blant,‡ where Abraham is shown clothed in a Roman garment called *exomis,* a sort of short tunic, having an arm and shoulder bare. In another instance given by the same author, two figures stand behind Abraham. May they not be the two servants? In the heaven above, the Divine hand seems to convey the message instead of the angel, and only the feet of the slaughtered ram are seen on the top of the altar.

Next comes, in panel 13, Daniel and the lions. The proximity of this subject to that of the Fall of Man on this Cross corresponds to the arrangement on the sarcophagus we have already described. Here we see Daniel in the den with seven lions, four at one side and three at the other, illustrating the passage in the Apocrypha (Bel and the Dragon, vv. 31, 32), "they cast him into the den,where he was six days; and in the den there were seven lions." This treatment of the subject also agrees with the directions given in the Byzantine Painters' Guide: "Daniel in the midst of a dark pit, his hands and eyes raised to heaven; he is surrounded by seven lions."§ The subject does not occur in the speculum Humanae Salvationis, it is used in the Biblia Pauperum as a type of Christ's resurrection.

In the primitive period of Christian art, Daniel is almost invariably

* Le Blant, Sarcophages d'Arles, p. 11, pl. vi.

† Roma Sotteranea, p. 501, Bosio.

‡ Le Blant, *op. cit.*, p. 5, pl. iii., and p. 10, pl. vi.

§ See Christian Iconography, vol. ii., p. 286, Didron. Ed. M. Stokes.

represented with only two lions, one on each side. We find him thus standing upright between the animals, with his arms outstretched in prayer on sarcophagi in the Lateran Museum, and at Arles.* The figure of Daniel on Moone Cross is clothed; his arms are hidden behind the lions. This subject, though a very common symbol of triumph over suffering in the early ages of the Church in Italy, is said to be very rarely seen in art, between the eighth and the sixteenth century. Therefore, the constant occurrence of this subject in Irish sculpture of the intermediate centuries—say from 800 to 1200—is all the more important as forming a link in the history of iconography.

A few words are necessary to justify the interpretation of panel 3 on the north side, as the three Holy Children, or Three Children in the furnace. If we study the mere outline of such representations of this subject, as that in the fresco on the arch in the cemetery of Sant Agnese, or even in the later work of Mr. Boxall's Speculum, quoted by Lady Eastlake,† we perceive that the idea in each instance was to show the three standing in prayer, within a kind of domed oven, over the arch of which, in our Irish examples, an angel extends its wings, just as we see in the cemetery of Sant Agnese. The circular arch is formed of flames, and in some of the Irish examples it is the long wings of the angel that form the arch beneath which the martyrs stand, the wings being turned to flame, as if a symbol of transfiguration.

This idea is justified by the fact that this subject is the type of the transfiguration in the Biblia Pauperum.‡ Here we read, in the direction given to the artist:—

"Nebuchadnezzar, king of Babylon, sent three youths into a fiery furnace; and when he came to the furnace that he might look at them in the fire, he saw with them a fourth, like the Son of God: the three youths signify the Trinity of persons; the fourth reveals the unity of essence of Christ in His transfiguration, and reveals him truly one in essence, triple in person." The two scrolls accompanying this subject are the words from

* Le Blant, *op. cit.*, p. 11, pl. vi. † Hist. of Our Lord in Art, vol. i., p. 233.
‡ See Christian Iconography, vol. ii., p. 411.

Malachi and Isaiah: "But unto you that fear my name shall the sun of righteousness arise." "Jerusalem, thy light is come, and the glory of the Lord is risen upon thee." This subject is one of the wonders of the ancient law, the rendering of which in art is thus prescribed in the Byzantine Painters' Guide: "The three children refused to worship an idol; they are thrown into the furnace, where an angel comes to refresh them. A furnace. Within, the three children, clothed, with hands and face raised to heaven, the Archangel Michael in their midst."

In panel 2, on the north side, we have the subject of the flight into Egypt,* "one which Lady Eastlake speaks of as if seldom to be met with." Nevertheless, we have found, at all events, three ancient versions of this subject, comparison with which may justify our identification of this group on Moone Cross. That it is rare in early Italian Christian Art, only adds to the interest of this rude representation.

The first instance is taken from a miniature in a Greek manuscript of the tenth century, preserved in the library of the Vatican.† In this, four figures are introduced; in addition to the Virgin and Joseph, we have the servant leading the ass, and another of a man who seems coming forth from a city gate as if to welcome the Holy Family. The next instance we have found is from a fresco from Sant Urbano at Cafferella,‡ a composition which shows Greek influences in the design and action of the figures as well as in the fall of the drapery. Here we have only the Holy Family and the servant leading the ass under an archway. The third instance is much later in date, being taken from a fresco at Subiaco in a church of the Hospice of the Abbey at Subiaco, called del Sagro Speco. This is the work of the Græco-Italian school of the twelfth or thirteenth century. Here also there is only one figure in addition to the Holy Family, and the ass is led by a servant instead of an angel. It is not impossible that there may have been a third figure in the Irish group, for there still remains some indication of a head in the back-ground behind the Virgin's figure.

In panel 1, on the north side, the subject is one that we have already

* History of Our Lord in Art, vol. i., p. 275.

† Seroux d'Agincourt, Hist. de l'Art par les monumens, vol. v., p. 38, pl. xxxi., No. 18.

‡ *Op. cit.*, p. 117, pl. xcv.

met with on each of the two crosses at Castledermot, that of the five loaves and two fishes. Although the representations of this miracle are very common in early Christian art, both Gaulish and Italian, yet we do not find exactly the same treatment of it in continental examples. It will be observed that the Saviour's form is not introduced in this bas-relief on Moone Cross.

In panel 2, on the west face, we have a representation of the Crucifixion with lance and sponge, such as we have met with on many other Irish crosses; but in panel 9, on the east face, we have a strange figure, which we may take to be the symbol of the Crucifixion, surmounted by a dolphin. As no human form, whether draped or undraped, is indicated in the lines of this image, nothing save head, feet, and hands being represented, it should be studied as a symbol, and the significance of the symbol is indicated by its association with the dolphin, which hovers above the sacred head. This animal was held in antiquity to signify tenderness.* On a ringed stone, illustrated by Montfaucon, we have the dolphin with an inscription, " pignus amoris habes."† In Marseilles museum, the dolphin is seen over the head of Christ, in company with two doves on a sarcophagus, and this is supposed to have a reference to the care that dolphins are said to take in carrying the bodies of drowned men to their graves at the bottom of the sea. Two dolphins are symbols of conjugal affection, and on the cross at Moone, panels 1 and 7, west face, an ornamental design is formed of four dolphins, whose tails are wound together in a whorl.

The other images on this cross seem to have been taken from some ancient bestiary. On the west face, panels 3 to 6 are filled by single animals, which probably have some symbolic meaning. Panel 3 may represent the ox and the ass of the nativity; panel 4 certainly shows a stag. The opening verse of Psalm xlii. was of course the origin of this animal being always held as the type of the soul thirsting for the fountain of life; but gradually many myths grew up in connexion with it, probably passing from Pagan into Christian art. In medieval bestiaries,

* Pliny, Hist. ed. Lemaire, viii., 50; xi., 49, 74, 115.

† M. Cahier, Rev. Arch., vi.; Anneé, pt. 1, p. 48; *ib.*, pp. 374–5.

the stag is spoken of as the enemy of the serpent. It was also an emblem of solitary life; however, it is generally represented on sarcophagi and in frescoes as drinking at a fountain. The stag was mentioned in the old testament as a pure animal: "The clean may eat thereof, as of the gazelle and of the hart." "These are the beasts which ye shall eat, the hart and the gazelle," etc.

Pliny speaks of the great antagonism between the stag and the serpent, says that the stag eats the serpent, resists its venom, and provides an antidote to its bite. It was also imagined that the stag could prolong its own life by swallowing a serpent, as the serpent destroys all principle of death within. On the seal of Saint Cheron we have an interesting illustration of the stag swallowing a serpent, A.D. 1149; and in the mosaic of the apse of San Clemente, in Rome, work of the ninth century, we have the same image. In the bestiary of Guillaume le Normand, two representations of the stag may be seen—one aged and thin before, and another young and strong after, swallowing the serpent, and the motto beneath it is, "Ce le sarmun de Cerf." The stag is the emblem of the Irish saint, Cianan.

In panel 13, the animal represented is probably intended for the hyæna, not that it bears any resemblance to the beast in nature, but that it is like the image seen on the sculptured tympanum of Alne Church in Suffolkshire, over which the word "Hyena" is inscribed.

Some fragments of the High Cross of Moone, as it appeared before its restoration, were illustrated by Mr. O'Neill, in his work on the sculptured crosses of Ireland. See plates 17 and 18. Mr. F. M. Carroll has given historical notes on this monument in the *Journal* of the Kildare Archæological Society, vol. 1, p. 286.

DRUMCLIFF HIGH CROSS, COUNTY OF SLIGO.

(PLATES XXXII. to XXXVII.)

Drumcliff is situated in the townland and parish of that name, in the barony of Carbury, in the county of Sligo.

It stands on Drumcliff Bay, anciently Culcinne's Strand, near the sea-shore. It gave the distinctive title to the territory in which it was situated, in Irish Druim Cliabh-hi-Cairpri.

In the Dindsenchas, the origin of the name Druim Cliabh is thus explained:—

"*Druim Cliabh*:—'Tis there that Curnan the Blacklegged, son of Reodoirche son of Dibad, built thrice fifty boat-frames to destroy Dún Barc† on Ainle, son of Lug Longhand. A year and a half was he at that destruction, and there Ainle fell with his queens and the rest of his family. And 'tis then that Curnan said:—'Good is every gathering to which men go,' etc. Whence *Druim Cliabh* ('the Ridge of [boat] frames')."*

Drumcliff is also mentioned in the second part of the Tripartite life of St. Patrick, where we learn that "Patrick went past Druim Cliabh, from Caisel Irra by the Rosses, eastward, along Magh Ene."‡

The founder of this church was Saint Columba. The site was granted to him by Aedh, son of Ainmire, King of Ireland, about the year 575, and it is mentioned in the "Martyrology of Donegal," at the commemoration of St. Columba, June 9. "He spent two score and two years of his life in Erin, disseminating religion, piety, and good deeds; in preaching and teaching the word of God; healing every disease and every distemper (as is evident from the book which contains his life); founding many monasteries and churches throughout Erin, as at Doire, . . . and at

* See *Revue Celtique*, vol. xvi., p. 33. Prose tales in the Rennes Dindsenchas, 82, translated by Whitley Stokes.

† Dún Barc, "Fort of ships," is perhaps Dún-na-mBarc (now Dunnamark) in Bantry Bay. *Ib.*, p. 34.

‡ See "Tripartite Life," p. 147.

Druim Cliabh, in Cairbre-Droma-Cliabh, . . . and many other churches throughout Erin."

The place is intimately connected with the history of Saint Columba, first, as lying near Cooldrevny, where the battle was fought in which the saint took such an active part, and afterwards as being the site of the church of which he was patron saint. In one of the closing verses of the poem on his native land, attributed to Columba, he says:*

> "Beloved to my heart also in the West,
> Drumcliff, at Culcinne's Strand."

It is stated in the old life of the saint, quoted in the "Martyrology of Donegal," page 165, that "Colum-cille blessed the place, and left a cleric of his people there in the successorship of the place, *i.e.*, Mothairén of Druim-cliabh." He is commemorated the same day as Columba, in the Martyrologies of Donegal and of Gorman. In the latter we read, "Mo Toria, holy, radiant (of Druim-cliabh)." There was another abbot of the same name at Drumcliff, who is commemorated on June 12th, in the Martyrologies of Oengus, Donegal, and Gorman. Two abbots of Drumcliff of this name, seem to have ruled here at different periods; but it is the Mo Toren, honoured on the 9th of June, who was certainly the contemporary of Saint Columba. The entry regarding the second, in the calendar of Oengus, is as follows: "June 12. Torannan, lasting, deedful, over a wide shipful sea"; and the note in the Leabhar Breac, adds that he may be Palladius, who was sent by Peter's successor into Ireland before Patrick to teach them. He was not received in Ireland, so he went into Scotland. He was buried in Liconium. Or (he may be) Mo-Toren of Tulach-Fortchirn in Ui-Felmeda and of Druim-Cliabh in Cairpre.

But although Mo-Toren, who is honoured on the 9th June, may be named the first abbot of Drumcliff monastery, he cannot be considered as its founder. Even as late as 1187 and 1503, mention is made in the "Annals of the Four Masters" of this place, in special connection with Saint Columba; for when the son of O'Rourke plundered Drumcliff in company with the English of Meath, a wonderful miracle is said to have been

* See Reeves, Adamnan, p. 289.

wrought by God and Saint Columba, in revenge for the injury done to the monastery; and again, at the year 1503, we find the same author styling the then head of this church, O'Beollain, the "Coarb" or successor of Colum-cille, at Drumcliff.

One of the first events of Columba's life was the dispute that arose in consequence of his having made a copy of a Latin psalter, belonging to Finnian of Clonard. He was condemned for this act, and accused of piracy by Diarmait, King of Meath, and this decision of the king became the occasion of a great conflict between the rival northern and southern branches of the Hy-Neill, which terminated in the battle fought at Cooldrevny, in the district between Sligo and Drumcliff, in the year 561.

This event, which proved the turning point in Saint Columba's life, must have occurred long before the saint founded the church of Drumcliff.

Many years after the saint's banishment to Iona, we read that Columba revisited Ireland, in order to attend the synod at Drumkeatt, after which event, he visited the leading monasteries of the country. Adamnan gives an interesting picture of his coming to Clonmacnois in the following passage:—"As soon as his arrival was announced, all of them flocked from their little grange farms near the monastery, and assembling with those who were within, ranged themselves, with enthusiasm, under the charge of the Abbot Alitherus, and passing the enclosure of the monastery, went out as one man to meet Saint Columba, as if he were an angel of the Lord. Bowing down their faces to the ground when they saw him, they kissed him most reverently, and conducted him with hymns and canticles to the church. Over his head as he walked, a canopy made of wood was supported by five men, walking by his side, lest the holy abbot, Saint Columba, might be incommoded by the pressure of that multitude of the brethren" (p. 24).

From the life of Colum-cille, in the "Book of Lismore," line 994, we learn that the saint travelled on from Clonmacnois to Sligo:—

"Thereafter Columb-cille fared into the territory of Connaught on a preaching round, and he founded many churches in that province, including Ess Mac Eirc and Drumcliff, and left with them the crozier which he himself had made."

It is interesting to note that Saint Columba founded the monastery of Drumcliff, close to Cooldrevny, the site of the battle which had proved the turning point in his career. It was not until the latter half of the ninth century that this monastery appears to have risen into notice. The first mention of the church at Drumcliff in the "Annals of the Four Masters" is at A.D. 871, where we learn that Dunadhach, a noble protection, a famous man, by whom hostages were held, a pious soldier, of the race of Conn, lord of Cinel-Cairbre-Mor, died. He lies interred under the hazel crosses at Drumcliff.

In the "Book of Rights," page 130, Drumcliff is also mentioned in the list of the privileges of the King of Ailedch :—

> " Five shields, five swords, and five drinking-horns.
> Five steeds, five women, great their hilarity,
> To the king of Cairbre of Druim cliabh,
> From the king of Aileach of grand bridles."

It is curious to observe, adds O'Donovan, in a note, that when this poem was written, the district in which Drumcliff is situated, was considered to be a part of Ulster, and a tributary to the king of Aileach.

The entries regarding Drumcliff so far as gathered from the Annals of Ulster, the Annals of the Four Masters, the Chronicon Scotorum, the Annals of Clonmacnois, and of Loch Cé, show that the monastery was a place of some note from the end of the ninth century to the middle of the sixteenth centuries. We read of the deaths of seven Coarbs,* or successors of the founder, Saint Columba, four erenachs† or stewards, three abbots,‡ and one priest§. After the eleventh century, writes Dr. Reeves, the erenachy of Drumcliff became limited to the family of O'Beollain, commonly called O'Boland, who continued to enjoy it till the sixteenth century.‖ The church of Drumcliff was plundered in the year 1187 by the son of Malachy O'Rourke, but Colum-cille wrought vengeance on the plunderers, for one was killed, and another lost his sight, and six score of his favourite followers were slain before a fortnight had elapsed. Another

* *Coarbs*, F. M., A.D., 1254, 1330, 1362, 1416, 1423, 1503.

† *Erenachs*, F. M., A.D. 950, 1029, 1053, 1225.

‡ F. M., A.D. 921, 930; Ann. Clon. 927.

§ Annals of Loch Cé, 1306.

‖ Reeves, Adamnan, pp. 279, 400.

depredation took place in 1267, and in 1306 we read in the Annals of Loch Cé, "Nicholas O'Donnchadha (*i.e.* who was a priest and pure virgin in Druim-Cliabh) was killed, without cause or offence, by the Gerran-dubh of the Barretts, who subjected him to a martyr's death; *quievit in Christo*; and everyone who recites a pater for the good of his soul, has six score days' remission of his sins as often as he recites it."*

Again, in 1315, we read that the daughter of Magnus O'Connor came herself, with a great route of gallowglasses, and took all the spoils of the churches of Drumcliff, without respect of church or churchmen of that place.

There is no mention in any of the annals of Ireland after the year 1503, when the last successor of Saint Columba died.

The existing remains of this monastery are a round tower and three crosses. A Protestant church now stands upon the site of the abbey, which according to tradition was very old, and went by the name of the Tempul Buidhe (the yellow church). It stands about 300 feet east of the high cross here illustrated. The round tower is much ruined, but still rises to a height of 40 feet, standing at a few yards distance from the site of the church. It would seem as if these buildings fell into disuse before the seventeenth century, for in the list of abbeys of Sligo, given in the Calendar of Carew MSS., vol. iv., page 474, the name of Drumcliff does not occur. Of the other three crosses belonging to the cemetery, nothing but the base of one and the shaft of another remain *in situ*, and they are without ornament.†

The high cross of Drumcliff is composed of hard sandstone, containing a large proportion of quartz, close-grained, and difficult to cut. The base appears to be unfinished. The monument is 13 feet high, 3 feet 8 inches wide across the arms, nearly a foot thick at the base of the shaft, tapering to 10 inches at the top.

* "Ann. Loch Cé," vol. i., p. 537.

† The third cross spoken of above was removed many years ago, first to Rathcarrick, then to Sligo Abbey, and finally brought thence to the National Museum, Dublin, where it is now preserved. A piece of mediæval sculpture called the Angel Stone was found near the round tower, and is now built into the bottom of the wall on the road side. The image of an angel with outspread wings, much mutilated, is carved upon it.

East Face.

1. Plinth: no design.
2. Roots of the Tree of knowledge.
3. Fall of man.
4. Animal in high relief.
5. Cain killing Abel.
6. Daniel in the den of lions.
7. A bishop: (?) S. Columba.
8. Interlacings and cherub heads.
9. Interlacings and cherub heads.
10. Top panel: destroyed.

West Face.

1. Plinth: no design.
2. Interlaced bands: pellet moulding.
3. (?) Presentation of Christ in the Temple.
4. Animal in high relief; (?) Irish wolf dog.
5. Three figures: (?) Smiting of Christ.
6. Two figures; subject not interpreted. (?) Mary and John.
7. Crucifixion with lance and sponge.
8. Interlacings and cherub heads.
9. Interlacings and cherub heads.
10. Top panel: destroyed.
11, 12, 13, 14. Remains of interlacings, now erased.

North Side.

1. Plinth: no design.
2. Blank panel.
3. Interlaced bands.
4. Panel with mortice hole.
5. Diagonal pattern with spiral and knot.
6. Lion in high relief.
7. Animal in high relief.
8. Animal in high relief.

South Side.

1. Plinth: no design.
2. Blank panel.
3. Divergent spiral or trumpet pattern.
4. Panel with mortice hole.
5. Interlaced dragon, triquetra knots.
6. Stag crouching.
7. Seal and frog.
8. Virgin and Child.

A pellet moulding runs inside the outer moulding of both faces of this cross, but not along the sides. It corresponds to the dotted or bead ornament so universal in Irish illuminated manuscripts.

Wood-Martin remarks, in reference to the first panel, "The base appears unfinished," and O'Neill says, "As the base of Drumcliff Cross is irregularly shaped, and without ornament, the probability is that this part was not finished, as in the instances of Kells and Castledermot."

West Face.—Panel 3 has been interpreted by O'Neill as the seizing of Christ in Gethsemane, but careful rubbings and study of the subject show the outline of a child's form in the arms of the aged and bearded man who forms the central figure of the group, and the action of the hand outstretched by the figure to his left, is rather that of caressing and supporting than seizing. It seems not improbable, that the subject is Mary presenting the child to Simeon, Elizabeth on the other side. The grotesque animal in high relief on panel 4, may be an exaggeration of the form of a hound, such as we see represented in Egyptian art.

There is much uncertainty as to the interpretation of the group in panel 5. The object held in the right hand of the central figure may be the reed sceptre, and the figure to his left appears to be smiting the other's cheek; but it is difficult to harmonise the action of the third figure with this scene.

In panel 6, the figure with a veil may signify Mary, and the other holding a roll, John the Evangelist, these two being the usual attendants on the crucifixion, placed at each side of the Saviour, though for want of space, introduced at his feet on this occasion. The inscribed monuments which justify this interpretation are to be found on the cover of a book, "Gospels at Milan," published by Giulini, bearing the motto:—

"Maria, en Filius tuus: Apostole, ecce Mater tua."

And on an ivory of the twelfth century in the treasury of Narbonne, inscribed:—

"Mulier, ecce Filius tuus: Apl., ecce Mater tua."

In panel 7, the crucified Saviour is clothed in a long robe which falls to the feet, and only differs from the colobium, represented in crucifixions

of the seventh century, by the fact that this garment has long sleeves. The figures of the lance- and sponge-bearers are so arranged as to fill up the vacant spaces caused by the form of the panel to be decorated.

East Face.—On the east face of the cross, the treatment of the tree of knowledge should not be passed unnoticed, and so far as we have found hitherto, appears to be without parallel in the innumerable examples that occur in early Christian art of the subject of the Fall of Man. The long knotted roots extending below, as far as the serpent-entwined stem reaches above, would seem to symbolize the ineradicable mystery of evil.

The subject of panel 5, east face, corresponds to many ancient renderings of the death of Abel, illustrated in the sarcophagi of Gaul, and it is remarkable that, while in Byzantine art, Cain kills Abel with a poignard, yet in Gaulish and in Irish art the weapon used is a spade.

In panel 6, east face, the treatment of this subject of Daniel in the lions' den, is similar to that on the crosses of Castledermot, already published in the first part of this work. Although as we have there shown, the number of the lions is generally either seven or two, yet the interpretation of this panel is justified by comparison with a sculpture in the museum of Toulouse, inscribed:—

"Daniel inter Leones devoravissent in momento."

where he is shown with four lions.

In panel 7, east face, the central figure is so injured that there is much doubt as to the present interpretation. O'Neill says, "It is only by the aid of other crosses that we are enabled to say that the subject is Christ come to judge the world." Certainly there is no trace now of a second sceptre in the hand, and the head is crowned by a mitre, placed as is represented as worn by S. Malachy in the twelfth century MS. in Brussels, while he is surrounded by cherub heads without bodies.

South Side.—On the south side, panel 8, the seated figure of a woman holding a child in her lap must, we imagine, be intended for the Divine Mother and infant Christ. If this interpretation is accepted, then it is worthy of note, that on this cross the Madonna is represented three

times—below the Crucifixion, in the Presentation in the Temple, and in the panel at the top of the south side.

O'Neill remarks on panel 4 on north and east sides, "The two holes on the narrow sides of the shaft are unexplained peculiarities." The carving on the bosses within the ring he also notices as unique.

No ancient reference to this monument has as yet been found, nor have I been able to discover any existing legend or superstition connected with it. From the fact that there is a mortice hole at the top, it is certain that a roofing stone is wanted to complete the cross, a defect supplemented by dotted lines in the illustration.

The cross has been described and partially illustrated in chromo-lithograph on a small scale by O'Neill, in his work on the "Fine Arts of Ancient Ireland," pp. 29 to 38.

A photograph of the east side of the cross appears in Lord Dunraven's notes on "Irish Architecture," vol ii., p. 47, pl. xci.

It has been illustrated by Col. Wood-Martin in his "History of Sligo."

TERMONFECHIN HIGH CROSS, COUNTY OF LOUTH.

(PLATES XXXVIII. TO XLV.)

Termonfechin is a parish in the barony of Ferrard, county of Louth, about three miles north-east of Drogheda. The ancient cemetery in which the high cross stands is in a valley by the side of the river which is spanned by an old bridge, and the heights above which are clothed with fine ash trees and beech.

The name was originally Termonn-Fechine. "The word Termonn," says Ussher,* "is used in the Irish tongue for a sanctuary; whence Termonfechin, a town belonging unto the Archbishop of Armagh, hath its denomination, as it were the sanctuary of Fechin."

St. Fechin of Fore,† *circa* 580–665, was the patron saint of this parish, and till 1830 his day was kept here on the 20th of January. He is called Moecca in the Calendar of Oengus. In a note to the Leabhar Breac copy of the Calendar of Oengus it is said that the origin of his name Fechin, "little raven," is that he happened when a child to be gnawing a bone in his mother's presence, and his mother said to him, "That is my little wee raven." Inde *Féchín* dictus est.

He died A.D. 664, and we read in the "Mart. Don.," p. 23 :—

Mart. Donegal.—"Jan. 20. Feichin, Abbot of Fobhar, of Baile-Fobhair in Meath, A.D. 664 . . . He was of the race of Eochaidh Finnfuathart, of which is also Brigid herself, according to the poem beginning "The Hagiology of the Saints of Inis-fail."

Cal. Oengus.—"Jan. 20. A splendid four I sew together on one feast that is holiest, Molacca, Moecca, Sebastianus and Oenu."

Mart. of Gorman.—"Jan. 20. Fechin of Fobhar, an abbot."

* Ussher's Works, xi. 423.

† Colgan has printed two lives of St. Fechin of Fore in the "Acta Sanctorum Hiberniae," Lovanii, 1645, vol. i., pp. 130-133, 133-139, compiled from three Irish lives in his possession. Whitley Stokes has translated the Irish Life of Féchin from the copy in the Philips' Library, Cheltenham, No. 9194, which is dated 1329. Another is given in Baring-Gould's "Lives of the Saints," vol. i., p. 310.

Legend says that when St. Fechin first came there he thought to build his church on Castle Cohill, in the townland of Glas-pistol, parish of Clogher, barony of Ferrard, county Louth, but when part of the walls were built a raven came and lifted the builder's cap from his head, carrying it off and flying towards Termonfechin, while some invisible hand pulled down each day what had been built before.

So when Fechin learned what the raven had done he took it as a sign that the church should be built at Termonfechin instead. This happened at the same time that the saint was building the church at Fore, and he sent a white horse without a rider, but bearing panniers of provisions fastened on his back who travelled to and fro between the church of Fore and Termonfechin, to the builders at the latter place.

But one of the passers by along the road, filled with curiosity to find what was contained in the horse's pannier, laid hands on one of the panniers and proceeded to open the cover, when at once his hands were fastened to the basket, and the horse, riding away, the man's body was dragged along the road until the horse reached his goal, when it was found that no human power could set the man's hands free. Then St. Fechin was sent for, and he, on arriving from Fore, succeeded in loosening his invisible bonds.

In the "Annals of the Four Masters" we find mention, under the years 936 and 951, of Teach-Fethghna, 'the church of Fethghna.' This was probably situated in Armagh, not in the county Louth. St. Fethghna was successor of St. Patrick, and lived 200 years after St. Fechin of Fore. These two names must not be confounded.

Termonfechin is not mentioned in the "Annals of the Four Masters," until a little after the beginning of the eleventh century, when it is said:—

F.M. A.D. 1013.—"An army was led by the foreigners and Leinstermen into Meath, and afterwards into Breagha: and they plundered Termonn Fechene, and they carried off many captives and countless cattle."

F.M. A.D. 1025.—"Tearmann Feichín was plundered and burned on Christmas night by the Ui-Crichain, *i.e.* the race of the chief of Farney." (See Shirley's account of Farney, p. 4).

Ann. Ulster A.D. 1025.—"Termonn Fechini distressed by Cahalan O'Crichan" (cod. Clarend., tom. 49).

F.M. A.D. 1045.—"Cormac Ua Ruadhrach airchinneach of Termonn Fechini died." (This entry is repeated at the year 1053.)

F.M. A.D. 1056.—"Suibhne Ua n-Eoghain airchinneach of Termonn Fechini, died."

Ann. Clon. A.D. 1056.—"Odor m'fflynn, prince of Callrie, was killed by Swynie O'Hogan, cowarb of Termyn of St. Foychinn."

F.M. A.D. 1149.—"A predatory incursion was made by Donnchadh Ua Cearbhaill and Cu-Uladh Ua Duinnsleibhe into Breagha, and they carried off many spoils. The men of Breagha afterwards came in pursuit of them, and they plundered the half of Termonn Fechin, and carried off some of the cattle of the monks."

F.M. A.D. 1164.—"Maelcaeimhghin Ua Gormain, Master of Lughmhadh, chief doctor of Ireland, and who had been abbot of the monastery of the Canons of Termonn Fechine for a time, died."

The manor of Termonfechin anciently belonged to the See of Armagh. Primate Dowdall was interred here in 1543, and the last of those prelates residing here was Ussher.

The Archbishop of Armagh had a residence at Termonfechin, from which many of Archbishop Ussher's letters were written when he was Primate; he died in 1612. The house was destroyed in the rebellion of 1641, and never afterwards repaired. Archbishop Bramhall had collected materials for repairing the house and enclosing the park, but his death interrupted the work. A small part of the wall was standing a few years ago, but it is now entirely destroyed. It is a mistake which has been repeated by Wright, Grose, and others, to suppose that the castle which still remains was the residence of Archbishop Ussher.*

* It is related that when Bedell visited Ussher at Termonfechin he wrote to the Archbishop afterwards:—"I cannot easily express what contentment I received at my late being with your Grace at Termonfeckin. There had nothing happened to me, I will not only say, since I came into Ireland, but as far as I can call to remembrance in my whole life, which did so much affect me in this kind, as the hazard of your good opinion."—(Ussher's Works, xv., p. 531. See also Carr's "Life of Ussher," p. 220.)

The grounds of the ancient monastery of Termonfechin are occupied by a Protestant church and graveyard. The only remaining monuments of antiquity are as follows:—A stone, now preserved in the porch of the church bearing the inscription:—

Oroit do Ultan & do Dubthach dorigni in Caissel.

(A prayer for Ultan and Dubthach, who made the Stone Fort.)*

The fact that this inscription mentions an architectural work giving the builder's name, makes it peculiarly interesting.

There was a mound called Fechin Rath at Termonfechin, but this has disappeared.

A stone may be seen to the north of the churchyard, called by the people the baptising stone of St. Fechin. It contains a hollow about 16 inches deep, and 3 feet square. Another stone, the use of which we could not learn, lies near the old cross on the north side, which is circular, and gradually decreasing towards the top, in which there is a small cavity.† Also a stone is described by O'Keefe and O'Conor, as measuring 15 inches in length. The cap-stone is on the cross. Fechin's Well, Tobar Feichin, is in the townland to south-west of churchyard. It was roofed in with loose stones covered with green sods when seen by the officers of the survey in 1635, the waters were confined in a metal basin around which was a circular wall rising a few inches above ground.

Another well named Tobar na Trionoide lies further to the south. I saw the holy well called Cros na Trionoide (Trinity Cross) near the river at foot of the hill where the Roman Catholic church now stands.

There is an old looking well on the road side to south-west of churchyard, but it has ceased to be reverenced since about 1830.

A trunk of an old tree (called by the people *rois moin*) was to be seen at the cross roads (A.D. 1835), perhaps the Bile Feichin referred to in a current legend of the founder's life. The most important monument here is the high cross now to be described.

* See "Christian Inscriptions in the Irish Language," vol. ii., p. 70

† See Ordnance Survey Letters, Co. Louth, Jan. 4, 1836.

This cross is not *in situ*. The monument is of silicious sandstone. It measures $11\frac{1}{2}$ feet in height, including base; 2 feet $7\frac{1}{2}$ inches across the arms. The plinth measures 2 feet in height. The shaft rises 3 feet $4\frac{1}{2}$ inches above this; while the cap or roofing stone is 1 foot 2 inches high. The shaft tapers towards the top, being 4 feet at the plinth, and 3 feet 7 inches at the top. The thickness of the shaft is $10\frac{1}{2}$ inches, and the face of the shaft tapers from 1 foot $1\frac{1}{2}$ inches to 1 foot $\frac{1}{2}$ inch.

EAST FACE.

1. Plinth, destroyed.
2. Dragons and spirals.
3. Cherubs and spirals.
4. Crucifixion.
5. Figure (John ?).
6. Figure. (Mary ?).
7. Angel.
8, 9. Interlacings.
10. Destroyed.
11. Diaper pattern on roof.

WEST FACE.

1, 2. Plinth, destroyed.
3. Interlaced bands.
4. Diagonal pattern.
5. Christ in Glory.
6, 7. Four framed heads.
8, 9. Double spirals.
10. Spiral on circle.
11, 12. Panels on circle, destroyed.

There are traces of interlacing on panel 13.

NORTH SIDE.

1. Plinth, destroyed.
2. Fret and double spiral.
3. Circular knot.
4. Interlaced dragons.
5. Trumpet pattern.
6. Diagonal fret.
7. Interlaced bands.
8. Top panel, destroyed.

SOUTH SIDE.

1. Plinth, destroyed.
2. Interlaced bands.
3. Circular knot.
4. Interlaced dragons.
5. Trumpet pattern.
6. Diagonal fret and spiral.
7. Interlaced bands.
8. Diagonal pattern.

The present plinth of this cross is said to be a modern substitute for the original long since destroyed. The arabesque design of panel 3, east face, is particularly worthy of note, being a variety of the trumpet pattern, or divergent spiral more frequently found in late Celtic than in Christian art. In the earliest style those beautiful wavy lines which

"Move in slow curves, voluminous, gradual,"

are the essential element in the design; in the second, the curved spaces are treated as secondary, and instead of one whirl round to the centre, we find many turns and fewer curves. The design in this panel seems to be a reversion to the original pattern, and the scrolls are arranged so as to frame the heads of cherubim, round which they flow with that peculiar grace belonging both to freedom of hand and invention, without any rigid adherence to symmetry.

Many other designs familiar to the student of Irish art appear on each one of the four sides of this cross; such as diagonal frets, spirals, and interlacings—designs common enough in our native art, but here treated with peculiar feeling for fitness and harmony. Thus, in panel 2 of the south side the sculptor, never forgetting the slight tapering of the shaft in which the space he has to fill lies, gradually contracts his knot-work, and thins the cord that forms his reticulated pattern as it ascends, and this with such delicate skill and fine gradation that, till attention is called to it, the eye is scarcely conscious of the change.

Panels 4, 5, 6, and 7, are occupied by the subject of the Crucifixion with lance and sponge. An angel, with wings the full height of his figure, stands with outstretched arms above the Redeemer, while, as to the mutilated figures at each end of the arms, we have sufficient precedent for assuming that they were intended for Mary and the beloved disciple. The robe worn by the Saviour extends below the knees, and the feet are attached to the cross by ropes instead of nails. In this last detail the figure of Christ agrees with that we have already seen on Durrow Cross, as with that on the cross of Patrick and Columba at Kells.

On the west face, panels 6 and 7, there are four heads, two at each side of the Christ, the signification of which it is difficult to surmise. At first

sight they might appear to be human heads with aureoles, but such attributes are unknown in Irish sculpture of this early date. These heads seem rather to protrude from an arcade of round arches, and we are therefore tempted to adopt the suggestion of Mr. O'Neill that these arches represent the cave tombs from which the dead arise, and that the whole subject is meant for a scene in the Last Judgment, rather than Christ in Glory.

The Termonfechin Cross is illustrated in Mr. H. O'Neill's "The Irish Crosses and Ancient Irish Art," Plate 16.

KILLAMERY HIGH CROSS, COUNTY OF KILKENNY.

(PLATES XLVI. to LI.)

Killamery is situated in the townland and parish of that name, in the county Kilkenny. It lies on the eastern side of the mountain of Slievenaman, and the whole region teems with legends and traditions of the early heroic period. In the local names of the mountain passes and ancient monuments here, the memories of Fionn, son of Cumail, and Ossian are preserved. The Irish form of the name Sliabh-na-mban-bhfionn, meaning 'the mountain of the fair women,' is derived from a legend of a company of fair women who competed for the favour of the hero Finn, he having promised his hand to the swiftest of foot amongst them.*

Another ancient name for this mountain, which is still preserved in this neighbourhood, is Sliabh Dile.† It is so named in one of the so-called prophecies of Saint Columba,‡ and we find in the Dindsenchas that Dil is a woman's name. So many localities here may even now be indentified with places mentioned in the Dialogue of Patrick and Ossian, that this mountain is believed by some to be the scene of the poem. Seven such names have been identified on Slievenaman.

Thus, Ossian says to Patrick,§ that the music he once listened to of "the very sweet thrush of Gleann-a-Sgail" (Glen of Scal), far surpassed that of Patrick's hymns. This name Scal is still preserved in three ways. We have Glenasgail, Berna-an-Sgala (the Gap of Sgal), and Leac-an-Scail, a great cromlech in the neighbourhood. Again, Ossian speaks of "the twelve hounds that belong to Finn turning their faces from the Suir, were sweeter to him than all the musical instruments of the saint." Again,

* See Journal Kilkenny Archl. Society, ser. I., vol. i., pt. iii., p. 335.

† *Op. cit.*, p. 358, 359, note.

‡ See *Revue Celtique*, vol. xv., No. 4, p. 436.

§ Trans. Ossianic Soc., vol. iv., p. 5.

Ossian says:—"It was the desire of the son of Cumail of noble aspect to listen to the sounds of Dromdearg," the present name of the ridge of the mountain over Killamery. The word signifies 'the red ridge.' Again, Ossian says:—"It was the desire of Oscar to hear the sound of the chase on Sliabh Crot, and the noise of the fawns on Sliabh Cua." The former name signifies, 'mountain of the harps,' two of which instruments are supposed to stand petrified on the summit of the mountain, and this and Sliabh Cua are the names of mountains in Waterford. In the same dialogue, Ossian apostrophises the dwarf Cnu, who, according to O'Donovan, was taken by Fionn, near Sidh Magh Feimhin, a great plain at the foot of Slievenaman, and was scarcely tall enough to reach the strings of the harp. He says:—

"Little Cnu, Cnu of my heart,
The small dwarf who belonged to Fionn;
When he chaunted tunes and songs,
He put us into deep slumbers."

The scene of the story of the gift of prophecy to Fionn is also laid on Slievenaman.

On the east shoulder of Slievenaman there is a place haunted by fairies, said to have been once the home of a company of fairy spinners, supernatural women who come at dead of night and seize the spinning wheels of peasant women still at work. In the same district lies Glen Smoil or Thrush Valley, mentioned in the "Rennes Dindsenchas."* Near the foot of this glen is the site whence Ossian is said to have carried off a single mountain ash berry, one leaf of which endowed him with miraculous strength;† and under Slieve-na-man there is a glen called Gleann Smoil, running eastward towards the cemetery, which is the site of the Cross of Killamery.

The name Killamery is derived from Cill-Lamraighe, *i.e.*, the church of the descendants of Lam, whose full name was Lam-Aed. The origin of this name, which was borne by a servant of Saint Patrick, is thus given in the "Tripartite Life of Saint Patrick," p. 201:—

"Four persons stole Patrick's horses in the south. Patrick forgave

* *Revue Celtique*, vol. xv., No. 3, p. 326. † *Trans.*, Kilkenny Society, vol. i., p. 349.

them. One of them, named Cainchomrac, was a leech, another was a wright, another was an attendant, but the fourth, named Aed, was a groom of his. Patrick called him and blessed his hands, and told him that from that day his name should be Lam-Aed (Hand-Aed), and it is from him that the Lamraighe descend." The feast of Lam-Aed occurs in the "Martyrologies."

The patron saint of this church was Gobán, whose memory is honoured on December 6th in the "Martyrology of Oengus," p. clxxiv.

"Gobbán's feast, a shout of thousands, with a train of great martyrdom, angelic wall, abbot of virginity, lucid descendant of Láne."

And the note on this from the "Leabhar Breac" is (p. clxxx):—

"'Of Gobbán,' *i.e.* of Cell Lamraighe in Ui-Caitrenn, in the west of Ossory in Clonenagh, and in Clonenagh are Gobbán's relics, *i.e.* of Cell Lamraighe, in the west of Ossory, or he may be on the brink of the Bann in Tech-dá-gobann in Ui-Echach of Ulster.

"'Angelic wall,' *i.e.* angels founded the wall of his church for him.

"'Láne,' *i.e.*, Laine, *i.e.* an old tribe, that which is in the south of Ireland, and of them is Gobbán."

In the "Martyrology of Donegal" we read, December 6th:—

"Gobbán Fionn, of Cill Lamhraidhe in Ui-Caithrenn, in the west of Osraighe. He was an abbot of monks. Or, he was of Tigh-da-ghobha, in Ui-Eachdhach, of Uladh. A thousand monks was the number of his convent, and it is at Cluain-eidhneach his relics are *preserved.* He was of the race of Eoghan Mór, son of Oilioll Olum."

And in the "Martyrology of Gorman," on the same day:—

"Gobbán, the fair modest prince."

And the note adds:—

"Of Cell Lamraighe in the west of Ossory in Hui Caithrenn."

There are incidental notices of Gobán of Killamery in the lives of Saint

Molin, Saint Abbin, Saint Laisrén, and Scothin. Dr. Petrie* refers to Colgan's account of the building of a duirtheach of wood for Saint Moling, in the county of Carlow, the artificer being the celebrated Saint Gobbán, whose reputation as a builder under the appellation of Gobbán Saor is still so vividly preserved in the traditions of most parts of Ireland, and of whom, in the ancient life of Saint Abban, as published by Colgan, it is prophetically said that his fame as a builder in wood as well as stone will exist in Ireland to the end of time.† In Lanigan's "Ecclesiastical History"‡ he remarks, speaking of Saint Laisrén coming to old Leighlin, where he was welcomed by Saint Gobbán, that Colgan was of opinion that this was the same Gobbán who governed the church of Killamery in West Ossory after he had handed over Leighlin to Laisrén.

Colgan says, speaking of Gobbán, abbot of Ard-Dairinnsi§ :—

"For I think that *this* Gobanus was that renowned father of a thousand monks who subsequently ruled the church of Kill-Lamraighe, of whom, at the 6th of December, the calendar of Cassella speaks thus:—

"'St. Gobanus of Kill-Lamruidhe, near the mountain called Sliabh-na-mban-bhfionn; *or* Gobanus of Teg-da-goba, at the bank of the river Bann, in Ibh-echach, a district of Ulster, whichsoever of these it is, he was the father of a thousand monks. The same also at the same day, SS. Oengussius and Marianus Gormanus, and Cathaldus Maguir recording, say that he was the father of a thousand monks, and that he ruled the church of Kill-Lamhruidhe in a small district in the west of Ossory called Hi-Carthin, and that he lies buried in the church of Cluain-eidhneach in Leinster. But I doubt if either of these, and particularly the latter, who is worshipped on another day and in another place, is Saint Gobanus of Airdne-Darinnse, whose memory we recall, not only on this day, the 26th of March, but also on the 30th of May, which is an argument that he was a man of pre-eminent sanctity, and various Festilogies relate that he was once an object of great veneration.'"

* Round Towers, p. 345.

† Colgan, A. A. S. S., vol. i., p. 619.

‡ Vol. ii., p. 404.

§ Colgan, A. A. S. S., vol. i., p. 750.

In spite of suggested identification of Dr. Petrie of Gobán of Killamery with the celebrated Gobán Saor, Sir Samuel Ferguson is inclined to treat the latter as a mythical character. He introduces him in his poem of Congal, where a poet, pale and grey, tells how the herdsman, Borcha, was used to sit watching his flock from the summit of Mount Bingian:—

> "Till from his herding-seat disturbed, when to that craggy steep,
> Came Gobán with his mason train, to build a treasure-keep
> For Mighty Finn."

To which he adds the following note (App., p. 182):—

"Came Gobán with his mason train. The Irish Gobán Saor seems in some aspects, but not in all, the analogue of the Northern Wayland Smith. So far as the latter reflects the character of the Vulcan of the Pantheon, the likeness does not hold. No story of a love adventure resulting in lameness associates itself, to my knowledge, with Gobán; nor is he specially a worker in metals. He appears as the great architect, builder and joiner, whether the work be a dry-stone cahir, a bridge, a round tower, or a mediæval castle. It is only exceptionally, as in the battle of Moy Tura, that we find him working in metals. The name itself, "The Master Workman," seems to point to the origin of the myth. There are evidences of the existence, here as elsewhere in early times, of a peculiar building craft, or guild, whose master, for the time being, would necessarily be a person of considerable note. Each work of importance would then have its peculiar *Gobhán Saor*, or Master Builder; and here we probably have the origin of the widespread celebrity amongst the Irish peasantry of such a personage associated with the most distant works in time and locality."

Although from these extracts from Colgan and "The Lives of the Saints" quoted, the church of Killamery seems to date from the seventh century, yet it is not till the eleventh century that we arrive at any authentic date. At this period the death of an abbot of Killamery is thus entered in the "Annals of the Four Masters":—

"A.D. 1004. Domhnall, son of Niall, Abbot of Cill-Lamhraighe, died."

In the year 1853 the remains of the monastery of Killamery are described by Mr. Dunne in the Kilkenny Archæological Journal, vol. ii.,

p. 378. When visiting the place that year he found a portion of the ancient chancel wall which enclosed the tombs of the family of Lee had been destroyed only the week before he visited it, and the stones had been used for a wall near the police barrack. The body of this ancient place of worship, with its ivy-covered arch, had been taken down in the year 1815 to serve for material for the present parish church, and the moss-covered stones that were uprooted on this occasion were thrown into a common shore.

In Dr. Petrie's work on "Christian Inscriptions in the Irish Language," page 24, plate 17, he describes and illustrates two tombstones at this place with Irish inscriptions, one carrying "OR AR THUATHAL," a name which has not been identified with that of any person connected with Killamery. The other stone has two inscriptions, one longitudinal, or parallel to the stem of the cross marked on the stone, the other transverse. There appears to be a great difference in the age of the two inscriptions. But there are doubts as to the reading of the name in each which we cannot here discuss.

There is a holy well close to the cemetery, now called "Tubber Niclaus," that is, Saint Nicholas' well. The pattern or patron day was on December 6th, the day of the founder, Gobán Fionn, a day which coincides with that of Saint Nicholas of Myra, in Asia Minor. Hence it would appear that the observance of his feast was transferred probably by the Anglo-Norman settlers to a saint more familiar to them.

There is a tradition that a bullán, *i.e.* a cup-marked stone, probably a rude font, lay at the side of the grave of Saint Gobán at one time, but that it was broken in pieces by the Palatines of New Birmingham, in the County Tipperary.

The High Cross of Killamery stands to the north of the foundations of the church.

The foundations of the church measure 23 feet by 18, the walls being 2 feet 9 inches thick; but this part would appear to have been only the choir of the church, as vestiges of more extensive buildings may be traced at the west end. The graveyard extends to a distance of 30 yards to the north of the foundations, and here the High Cross of Killamery still stands *in situ*. This monument is of pale silicious sandstone. The whole

monument measures 12 feet in height. It measures 3 feet 10 inches across the arms. The plinth measures 2 feet 2 inches in height. The shaft rises 8 feet 4 inches above this; while the cap or roofing-stone is 1 foot 3 inches high. The shaft tapers towards the top, being 1 foot 2 inches at the plinth, and 1 foot $9\frac{1}{2}$ inches at the cap. The thickness of the shaft is $9\frac{1}{2}$ inches, and face of the shaft tapers from 1 foot $6\frac{1}{4}$ inches, to 1 foot 2 inches.

There are forty panels, the subjects on which are as follows:—

East Face.

1. Plinth; rose diaper, destroyed.
2. Ribbon pattern with knots and triquetras.
3. Dragons interlaced.
4, 5, 6, 7. Scrolls destroyed.
8. Central Cross, interlaced design destroyed.
9. Grotesque animal.
10. Cap, carving destroyed.

West Face.

1. Plinth; divergent spiral.
2. Plinth; rose diaper.
3, 4. Diagonal patterns.
5. Figure with sceptre and bird.
6. Rose diaper pattern.
7, 8, 9, 10. Scrolls destroyed.
11. Figures destroyed.
12. Spiral design.
13. Deer hunt.
14. Chariot procession.

North Side.

1. Plinth, ornament destroyed.
2. Inscription, almost destroyed.
3. Interlaced band on shaft.
4. Interlaced ornament on circle.
5. Two figures holding bell.
6. Two figures.
7. Animal rampant.
8. Jacob wrestling.
9. Twisted band.

South Side.

1, 2, Plinth, ornament destroyed.
3. Panel without cutting.
4. Twisted band on shaft.
5. Interlacing under arm.
6. Four triquetras in circle.
7. Twisted band.

Cable mouldings run all round the edges and panels of this cross.

It will be seen from this table that there are twenty-eight ornamental designs on this monument, and nine figure and animal subjects. Among the most interesting of the ornamental designs is that on the circular boss No. 12 on the west face, which occupies the central panel usually reserved for the figure of our Lord in glory. We do not remember to have met with this particular form of spiral design on any other Irish monument. A similar boss is illustrated in the *Revue Archéologique*; it is taken from the key-stone of a door-way in an ancient church in Savoy, and is described in the following passage:—

"Le second, qui a 0^m,30, sur 0^m,20, est gravé au-dessus de la porte de l'autre chapelle et se compose de rayons arqués convergeant tous vers le même point de centre."*

I have to thank Miss Jane Harrisson for calling my attention to another far more ancient example of this design from a representation of a Sacrifice to Athene, found on a Greek Amphora, executed in black on a red ground. The goddess stands behind the altar facing the worshippers; she wields a spear in her right hand, and this design may be seen on the shield she carries on her left arm.

The prominent position given to this sign in the present examples from Christian architectural monuments here given, tempts us to believe that a symbolical significance inherited from Pagan iconography, must have been attached to it.

The figure subjects of this cross have been so injured that it would be rash to say what they mean. On the west face in the fifth panel, there is a subject which at first sight suggests the figure of Christ in glory, holding a sceptre, with a figure standing at each side, and a bird hovering over his head. On the north side, the end of the arm is divided into four panels numbered on our table, 5, 6, 7, and 8. Number 6 corresponds with the fifth panel on the north side of the south cross of Castle Dermot, and with the sixth panel on the north side of the Durrow Cross.

* *Revue Archéologique*, xxxvi., 2me Ser., p. 340, pl. xxiii. "La crypte de la métropole de Moutiers (Savoie)." [A similar device is given in "Horns of Honour" (F. T. Elworthy), p. 5.]

Panels 3 and 5 have not yet been interpreted, but in panel 4 (the two figures swinging a bell between them), it is not impossible that we may have here a scene from the life of the Goban Saor, who, as we learn from the battle of Moy Tura, was a worker in metals as well as a builder.

In dealing with the procession on the left arm of the west face, panel 14, there is some difficulty in deciding whether the representation be of a lay function, or of an ecclesiastical. The nature of the symbol carried by the foremost figure might point to either. It is evidently a staff or sceptre, with a round ball at the top, such as was carried by the Roman Consuls and Emperors as a symbol of authority. But there is a story told by the monk of St. Gall of a certain bishop in the Court of Charlemagne, which would indicate that this form was occasionally used by ecclesiastics.

"This same bishop also went so far in his frivolity that at the time when the most warlike Charles was engaged in his war against the Huns, he, through envy in his thoughtlessness, coveted Charles's golden rod for a bishop's staff. This rod Charles had ordered to be made in accordance with his rank, to be carried as a staff on festal days."*

We learn from Dr. Rock ("Church of the Fathers," vol. ii., p. 186), that at one time our Anglo-Saxon Bishops used pastoral staves which were quite straight all up, and capped by a knob or ball. This is illustrated by the figure of a bishop who is going through the ceremonies of dedicating a church, and is taken from an illumination in an Anglo-Saxon pontifical, which originally belonged to Jumieges, but is now preserved in the public library at Rouen. The date of this codex is about the year 900. The bishop is figured vested in an alb, stole, maniple, and cope, and he holds in his right hand a pastoral staff which, instead of being crooked at the top, has a circular knob.†

While we acknowledge the barbarous character of the representations of the human form and of animal life upon these Irish crosses, it may be said that the modern craftsman has much to learn of the decorative art,

* Hist. Franc. Script., ed., Du Chesne, t. ii., p. 113.

† Rock: Church of the Fathers," vol. ii., pp. 24, 185.

the style and methods, of the early sculptors of such a monument as this cross of Killamery. In the cable mouldings, knot-work, interlaced bands and scrolls, the object of the carver was suggestion, not deception. There was no confectionery in their work. Their patterns do not look like knots of macaroni, or their cable like twisted cord. The sculptor gives the stone the free touch that conveys the character of a cable, and there he leaves it for the imagination to supply the rest. He has the true artistic instinct, so hard to find in the mind of the modern stone-cutter. Whatever the material form made use of in his decorative pattern, whether that of man or beast, of vegetation or drapery, the lines are nobly arranged with a view to the general effect; and a sign of the artist's unerring instinct is his power of adapting the design to the space to be filled.

With such a boundless mine of various design as still remains to be worked from these sculptured monuments, our schools of arts and crafts may easily realize and carry out such pictures as that given us by Tennyson of King Arthur's throne, which must have resembled this particular cross in its decoration:—

> "And down his robe the dragon writhed in gold,
> And from the carven work behind him crept
> Two dragons gilded, sloping down to make
> Arms for his chair, while all the rest of them
> Thro' knots and loops and folds innumerable
> Fled ever through the woodwork, till they found
> The new design wherein they lost themselves,
> Yet with all ease so tender was the work."

I have not been able to find any ancient references to the Cross of Killamery, but there are curious legends still current among the peasantry connected with this cross and three other monuments of the same character not far distant: two standing at Killclispeen, in the parish of Aheney, and one at Kilkiaran. It is said that these four crosses were brought miraculously into the country; that one morning early they were found standing in the graveyard of Killamery; and that four of them were spirited away, one to the parish of Windgap, two to Killclispeen. One of these has lost its arm, and this mutilation is accounted for by the story that

a man, living in the neighbourhood, thought he would use this portion of the cross as a scythe-stone.

Having broken it away, and returning with it in his arms, he saw his house on Slievenaman was on fire. Thinking it unlucky, he returned to restore the stone. When he returned home, the fire was extinguished and the house was uninjured; so the next day he returned to the cross, and committed the same sacrilege, and the same miracle occurred. He returned the third time, and finally carried away the stone, but when he reached home, his house was burnt to the ground.

Another legend connected with these crosses is as follows:—Some centuries ago, close to the cromlech which is called Leac-an-Scaill, or the Stone of Scal, the hero already referred to, a poor man's wife had seven children at one birth. Her neighbours, thinking this unnatural, decided that the children should be all destroyed, but the priest of Killamery prevented this being done. He took one of the children to be brought up in his own house, and he distributed the other six in the houses of six priests in the neighbourhood. When the seven boys grew up, they were sent to the continent for schooling. They were ordained in due time, and eventually each one of them was consecrated a bishop. Then the seven brothers returned together to Ireland, landed at Waterford, and they started to walk through the country, keeping their path along the bank of the river Suir. When they approached the mountain of Slievenaman, they came to the castle of Grania, a heathen queen, who ruled the country here. She ordered her soldiers to kill the seven bishops, who were then buried by the people. Next morning it was found that, in the dead of night, one of these magical stone crosses had arisen, or had been placed at the head of each of the graves, but not by the hand of man.

Two of these crosses are still standing at Killclispeen; a third is at Kilkiaran; another now lies at the bottom of the river Suir, a sacrilegious tourist having attempted to carry it off to America, but the ship in which he sailed was wrecked, and he was drowned. The seventh of these crosses is this now standing in the churchyard of Killamery.

It is a curious fact in connexion with this legend that the figures of

seven bishops, each one of whom holds a crozier, are carved on the base of one of the crosses at Aheney (Killclispeen).

This cross of Killamery has already been illustrated in the year 1857, by Mr. Henry O'Neill in "The Irish Crosses and Ancient Irish Art," Plates 1 and 2, who has given the east and west faces, but has not illustrated the sides.

East Face (1).

East Face (2).

MOONE, COUNTY OF KILDARE.

West Face (1).

West Face (2).

MOONE, COUNTY OF KILDARE.

North Side (1).

North Side (2).

South Side (1).

MOONE, COUNTY OF KILDARE.

South Side (2).

MOONE, COUNTY OF KILDARE.

East Face.

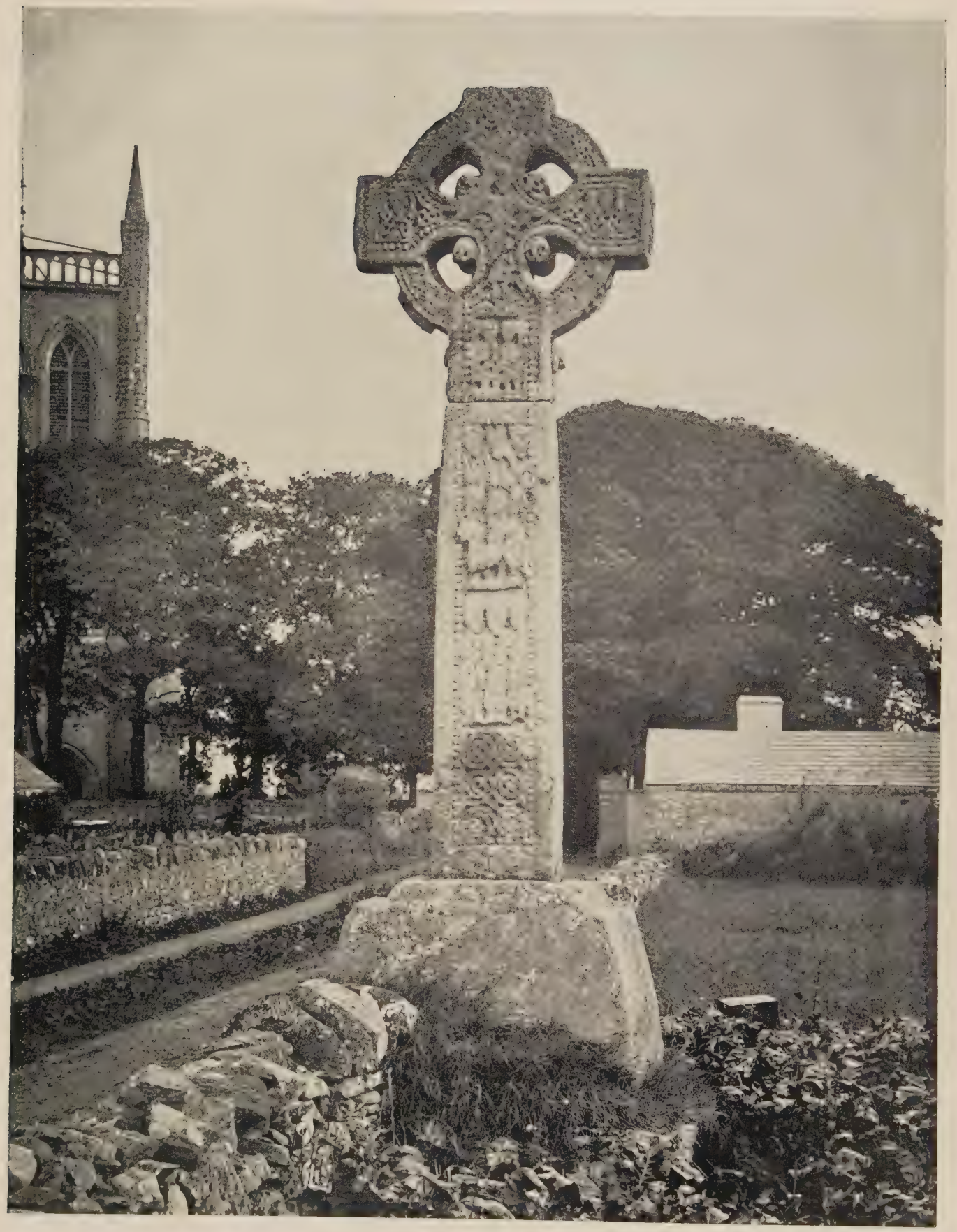
DRUMCLIFF, COUNTY OF SLIGO.

East Face.

DRUMCLIFF, COUNTY OF SLIGO.

West Face.

DRUMCLIFF, COUNTY OF SLIGO.



West Face.

DRUMCLIFF, COUNTY OF SLIGO.

North Side (1).

North Side (2).

DRUMCLIFF, COUNTY OF SLIGO.

South Side (1).

South Side (2).

DRUMCLIFF, COUNTY OF SLIGO.

East Face (1).

TERMONFECHIN, COUNTY OF LOUTH.

East Face (2).

TERMONFECHIN, COUNTY OF LOUTH.

West Face (1).

TERMONFECHIN, COUNTY OF LOUTH.

West Face (2).

TERMONFECHIN, COUNTY OF LOUTH.

North Side (1).

TERMONFECHIN, COUNTY OF LOUTH.

North Side (2).

TERMONFECHIN, COUNTY OF LOUTH.

South Side (1).

TERMONFECHIN, COUNTY OF LOUTH.

South Side (2).

TERMONFECHIN, COUNTY OF LOUTH.

East Face (1).

KILLAMERY, COUNTY OF KILKENNY.

East Face (2).

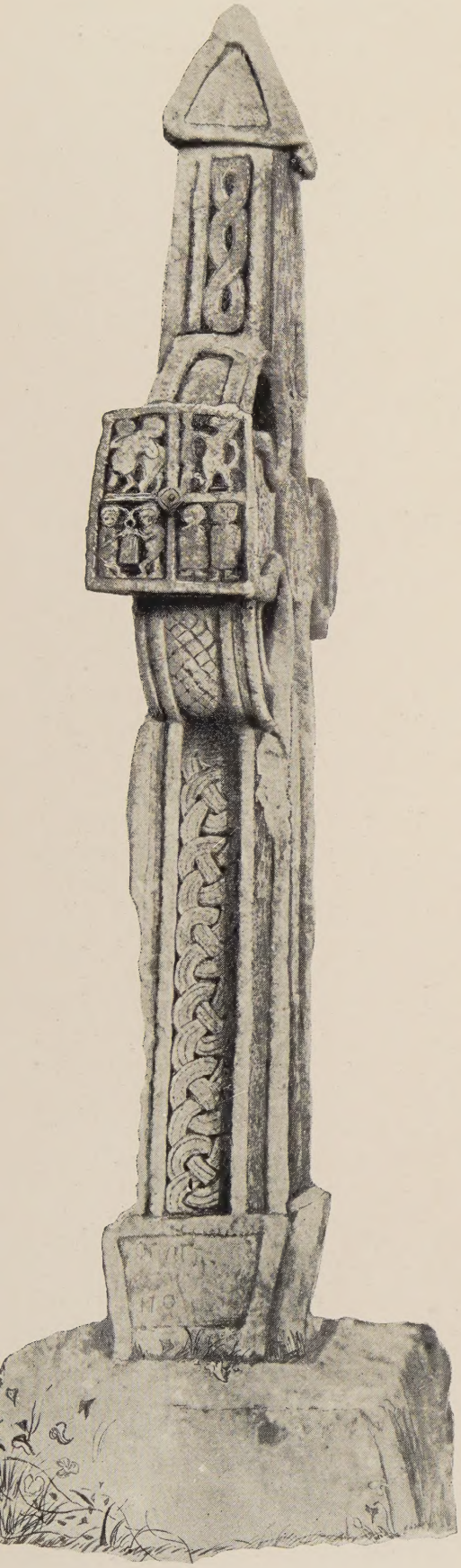
KILLAMERY, COUNTY OF KILKENNY.

West Face (1).

KILLAMERY, COUNTY OF KILKENNY.

West Face 2).

KILLAMERY, COUNTY OF KILKENNY.



North Side (1).

North Side (2).

KILLAMERY, COUNTY OF KILKENNY.

South Side (1).

South Side (2).

KILLAMERY, COUNTY OF KILKENNY.